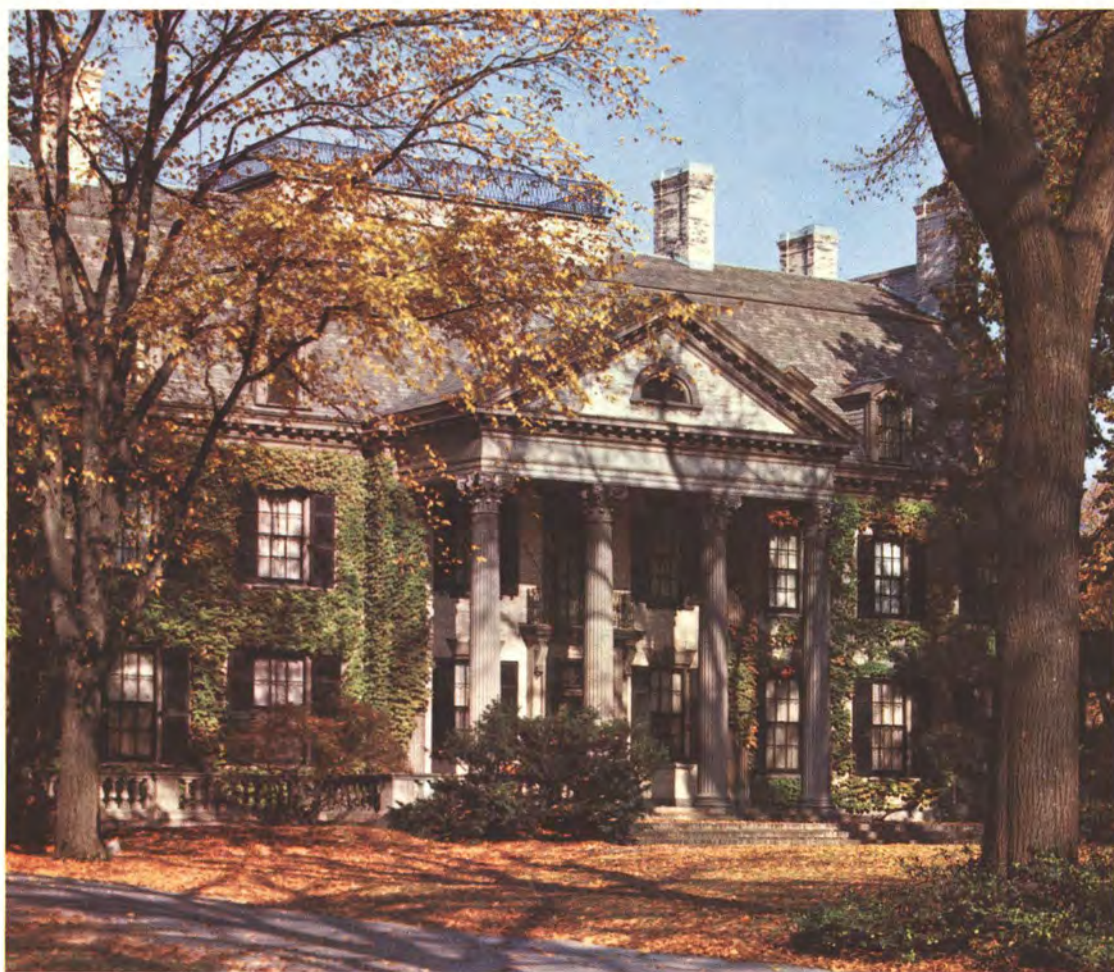


IMAGE

NO. 58

FEBRUARY, 1958

JOURNAL OF PHOTOGRAPHY AND MOTION PICTURES
OF THE GEORGE EASTMAN HOUSE



THE FESTIVAL—A PICTURE STORY

Second Festival of Film Artists at George Eastman House

ROBERTSON BEATO & CO.—CAMERA VISION AT LUCKNOW

by Walter Chappell

D. W. Griffith: *The Mothering Heart* (1913)



THE EXTRAVAGANT \$1,800 cabaret entertainment scene.
Lower right: Lillian Gish (in rose bloom hat).

SEE INDEX TO MOTION PICTURES, PAGE 41.

JOURNAL OF PHOTOGRAPHY AND MOTION PICTURES OF THE GEORGE EASTMAN HOUSE

IMAGE STAFF

Editor BEAUMONT NEWHALL

Associate Editor NATHAN LYONS

Editorial Assistant ROBERT DOTY

Contributing Editors

OSCAR N. SOLBERT, *Director*

JAMES CARD, *Curator of
Motion Pictures*

GEORGE PRATT, *Assistant
Curator of Motion Pictures*

GERDA PETERICH,
Research Assistant

Staff Photographer WARREN STEVENS

IMAGE is published monthly except for July and August for the George Eastman House Associates by George Eastman House, Inc., 900 East Ave., Rochester 7, N. Y.

MEMBERSHIP FEE in the George Eastman House Associates including ten issues of Image: U.S., Canada, Mexico, South and Central America and U.S. Possessions, \$5.00 per year. Single copies to non-members are \$1.00 each. Memberships by persons overseas may be purchased with UNESCO coupons at \$5.00.

Copyright 1958 by George Eastman House, Inc.
All rights reserved.
Printed in U. S. A.

TABLE OF CONTENTS

Editorial 28

The Festival

*The Second Festival of Film Artists
at George Eastman House—
a Picture Story* 29

Robertson Beato & Co.

*Camera Vision at Lucknow 1857-8
by Walter Chappell* 36

Index To Motion Picture

Study Collection 41

Pictures From The Collection 42

Lt. Gen. U. S. Grant, by Mathew B. Brady

Index To George Eastman House

Resources 44
William Henry Fox Talbot (cont.)

Book Reviews 46

FILM FESTIVAL, OCTOBER 26, 1957

STARS FELL ON ROCHESTER. From out of the glittering film firmament of the 1926-30 period came the distinguished artists—players, directors and cinematographers—award winners of the Second Festival of Film Artists. Saturday, October 26th, became old home reunion for the Hollywood greats of that glamorous era at the Rochester get-together luncheon. There were warm-hearted and nostalgic remembrances as the grey-haired pioneer artists embraced each other, after years apart, in misty-eyed happiness.

Here they had come on sentimental journeys turning back time some thirty years to be saluted for their outstanding contributions to the golden age of motion pictures and each awarded a retrospective Medal of Honor for artistic work of enduring value. For they were uniquely chosen by their fellow artists prominent in this film period, themselves candidates for this award, and because of elapsed time and professional judgment, it is felt that the award is significant and lasting.

After the festival dinner, the evening award ceremony in the beautiful, big Eastman Theatre, was impressive in its memorable array of cinematic talent that made it vibrant with vivid memories of a glorious past of film achievements fading into the past.

Time moved backwards when film excerpts were thrown on the screen from feature pictures made by award winners as actors, actresses, directors and cinematographers. These pioneers of the formative years of the movies—as well as the delighted audience—lived over again in excitement their great moments on the celluloid film made by them long ago.

When the distinguished award winners marched up and sat on the stage for the presentation ceremony, the overflowing audience burst into enthusiasm. The Master of Ceremonies, the veteran moving picture director Rouben Mamoulian, paid personal and special tribute with deserving honors as he presented the “George” award to each recipient who in turn made appreciative reply.

These were merited awards, long withheld, to those who made important contributions and helped give us a new art invaluable to the world's enjoyment. The evening was alive with evidences of accomplishments of by-gone, but not forgotten, days of important film history.

And thus the George Eastman House made its considered tribute to the distinguished, living artists of filmdom's past for their lasting artistic contributions to the art of motion pictures.

Oscar Solbert

QUIETLY, AT FIRST. Among the early arrivals from California are Mr. and Mrs. Charles "Buddy" Rogers (left). The lady, of course, is America's Sweetheart — Mary Pickford. Shivering in the unaccustomed cold, they are assured by Eastman House that they will survive the Rochester weather.



The

FESTIVAL

AT THE FOOT OF THE GRAND STAIRWAY AT THE GEORGE EASTMAN HOUSE, Harold Lloyd (left) clowns with a camera, while the Misses Pickford, Gaynor and Gish share the joke with Maurice Chevalier. Curiously, Chevalier seemed as much awed as any fan by these movie "greats." He kept remarking how wonderful it was to meet again, and this time in a group, those actors and actresses whom he had always admired so much. Nearly 70, he announced his age proudly.





AN INCOMING LOAD OF STARS, arriving unfed in the smallest hours of Saturday morning, conquers the meal problem. James Card (standing, with clasped hands), Curator of Motion Pictures at Eastman House, ecstatically advertises "la belle cuisine française" of present restaurant to Maurice Chevalier. Director Frank Borzage (center) spies the camera. Facing him: Actor Ramon Novarro.

Card later described this incident to the Festival audience: ". . . the plane from California . . . arrived many hours late. When we learned that none of these guests had had a thing to eat since leaving Los Angeles, a hectic canvass was made of our city's restaurants. I hope, fellow citizens, none of you has to hunt for food in Rochester at five minutes to two in the morning. "Remembering that on East Avenue there is a place that has been advertising itself as being 'Just Like New York,' I dashed in and implored the proprietor, a well-known *soigné* gentleman, to conjure up a sandwich or two. He was sitting with a party of his guests, and raised an eyebrow at me. Somewhat desperately I told him: 'But I have Mr. and Mrs. Frank Borzage, Ramon Novarro and Maurice Chevalier out here and they're all hungry!' "The proprietor turned to his friends. 'And now,' he said, 'here's a guy that's got Maurice Chevalier outside. You've had too much to drink, Mac!'

"So this place lost its chance for lasting fame —



— INSTEAD, immortality was conferred upon a White Tower hamburger place across the street. And Mr. Chevalier, with all his French good grace, applied a shot of mustard to an American cheese sandwich."



ARTHUR EDESON

CHARLES ROSHER

GLORIA SWANSON

JANET GAYNOR

JAMES WONG HOWE



FRANK BORZAGE

RAMON NOVARRO

AT SATURDAY PRESS LUNCHEON, Oscar N. Solbert, director of Eastman House, presides at long, flower-decked table, between Mary Pickford and Lillian Gish. Standing, right: Frank Borzage. Rear left: Mr. and Mrs. Rouben Mamoulian — famed director served as Master of Ceremonies for evening festivities. Brought to Rochester from Europe by George Eastman in the early 1920's, Mamoulian staged operetta and opera for years at the Eastman Theatre, an apprentice prelude to later directorial successes on Broadway and in Hollywood.





STARS RICHARD BARTHELMESS AND HAROLD LLOYD, Cinematographers Howe, Edeson and Daniels, spot camera stationed in check-room adjoining Eastman Theatre, just before evening award ceremony. They have just left formal dinner for all visitors. Barthelmess adjusts tie for stage appearance. Receiving own award, he also read communication from Ronald Colman, who had not been able to be present: "Congratulations. However, with John Barrymore, Emil Jannings, Leslie Howard and John Gilbert all gone, it becomes increasingly simple for us to win one of these citations. All we have to do is merely stay alive."

VAST AND BEAUTIFUL EASTMAN THEATRE fills to capacity and over. Standees lined the back, craned eagerly for glimpses of stars.



OSCAR SOLBERT OPENS FESTIVAL PROGRAM with introduction which Canadian press hailed as "a rare combination of literacy and articulation." Socko sign on podium was not lifted from cartoon film, but designates local radio station. At left: the "George" awards, lined up on table, ready for presentation by Mamouliau. This speech was followed by welcome from James Card, then a nostalgic array of scenes from award winners' films made between 1926 and 1930. Organ accompaniment set mood to perfection.



MAMOULIAN AND GAYNOR



MARY PICKFORD



MAMOULIAN AND BORZAGE

CHEVALIER ACCEPTS



THRILLED BY CITATION, winners head for "night-cap" party in Solbert apartment.





AWARD WINNERS OF THE SECOND FESTIVAL OF FILM ARTISTS: (Front, from left): Peverell Marley, Harold Lloyd, George Folsey, Gloria Swanson, Lillian Gish, Janet Gaynor, Mary Pickford.
(Second row, from left): Josef von Sternberg, Arthur Edeson, Richard Barthelmess, James Wong Howe, Ramon Navarro, William Daniels.
(Back row, from left): Lee Garmes, Frank Borzage, Charles Rosher, Maurice Chevalier.



A. BEATO* MET JAMES ROBERTSON at Malta in 1850 and during their first efforts to photograph the island in calotype, the two men joined in a mutual aim which resulted in one of the most prodigious field trips to be found in the history of photography. Robertson's residence at this time was Constantinople where he held the position as chief engraver to the Imperial Mint. It is not yet known what Beato's vocation was prior to photography, nor even his nationality, though his close association with Robertson lasted over a period of twenty years. The two men seem to have spent little time in England during their photographic careers and most of their works were published in handsome albums by a firm in Constantinople.

Two years after the invention of the collodion wet plate process of 1851, war broke out in the Crimea. During the few years preceding Robertson's commission to photograph the fall of Sevastopol in 1855-6, Beato and Robertson traveled to Egypt and Athens, perfecting the new technique to a degree far beyond the possibilities of the calotype method. Sharpness and an over-all penetration of detail with a rich gradation of tone established the basic features of their camera vision and crystallized the aim of "Robertson Beato & Co." The bright illumination of the sun in Egypt and Athens allowed them the possibility of incorporating chance bystanders into their images, lending a dramatic sense of scale and a humility otherwise overlooked or sentimentalized when temples and monuments are merely represented by photographs. Robertson and Beato attained through their camera vision an ability to see and digest to a high degree what the world insistently offers through the language of imagery.

Roger Fenton was obliged to leave the Crimean War after four months and returned to
*Usually listed in photographic literature as F. Beato for reasons not known. Beato's prints of Egypt in the George Eastman House collection are signed A. Beato.

London with some 360 war pictures and portraits of officers. This was in the middle of 1855 and Robertson was working at the Mint in Constantinople when he accepted the Government commission sending him to photograph the fall of Sevastopol and the destruction of the Russian fortifications. Robertson's images of Sevastopol offer a direct visual comprehension of war and the tragic banality of destruction as well as a psychological commentary on the expansiveness of violence. His camera vision penetrated beyond sociological associations.

The Peace of Paris was signed in 1856 and by the middle of the following year Britain faced a mutiny in India. The troops of Sir Colin Campbell were sent from England and the War Department commissioned Beato to accompany the militia to India where he was to make documentary photographs of the destruction of buildings at Lucknow. Robertson joined Beato and they stopped in Palestine long enough to obtain images of the Golden Gate, the Church of the Holy Sepulchre, the Tower of David and many other landmarks often including people native to the scene and in careful balance with the rhythmic suggestions of the architecture.

Once in India they worked together and separately, covering the multiple aspects of the Bengal-Sepoy Mutiny as it had spread from Delhi to Lucknow. The long march of the troops took about two months from Calcutta to the final sieges on Lucknow and the ultimate recapture of the City in 1859. The greater part of their photography was accomplished in or near the heavy but sporadic combats en route to Lucknow. The photographs reproduced on these pages are selected from A. Beato's original portfolio of 48 prints made on silver chloride print-out paper in the George Eastman House Collection. The collection bears the title "Indian Mutiny 1857-58" and descriptions naming the buildings are written in a contemporary hand-



LUCKNOW, THE CAPITAL OF OUDH, where King Wajid Ali Shah was forcibly dethroned by the East India Co. in 1856, is situated on the River Gumtee, a branch of the Ganges. The population at the time of the Mutiny numbered over 300,000 Indians and Europeans, with the city spreading over an area of twenty square miles. A. Beato captured this panoramic vision of Lucknow on six collodion wet plates from the roof-balcony of a mosque as the British recaptured the City from the Sepoy regiments in 1858. The right half of the scene shows the entire garden of the Kaiser Bagh, where over 2,000 mutineers were killed by the British troops.

1857-1858

ROBERTSON BEATO & CO.

Camera Vision at Lucknow

by Walter Chappell

THE GATEWAY TO THE KAISER BAGH, or Caesar's Garden which Wajid Ali had built in 1850 to house his queens and dancing girls. Inside the garden is the Lunka or Playhouse where lavish performances were given for the court of Lucknow from original dramas written by the King. During the Mutiny it became a Sepoy stronghold.





SIR HENRY LAWRENCE HAD ONLY TWO DAYS to fortify the residency against the Mutiny. The survivors were found seven months later clinging to the crumbling walls, claiming only to have lived through "a defense of the indefensible." The English kept the ruin intact and made a park of the garden and graveyard as a memorial to the women and children who died during the siege.

KING HYDER HAD THE CHUTTER MUNZIL palaces built early in Lucknow history to house his many queens. This was the last stronghold to give way under the prolonged bombardment leading to the repossession of Lucknow in 1859. Beato made use of the four human figures to draw the eye past the symbolic fishboat to the King's yacht in front of the bridge of boats. The chutter, or golden umbrella, floats far above the ruins until the collapse of the Mogul Empire appears as an open grave.



CAMERA VISION AT LUCKNOW

SCENE OF THE GREAT MINE EXPLOSION. The Sepoys labored secretly through a whole night to plant a powerful mine beneath the wall of the English Garrison. The explosion was so shattering and the destruction so extensive that the bewildered Sepoys scattered for cover instead of carrying out their plan to attack through the breach.



ENTRANCE TO THE "JUMMA MUSJID"—Beato photographed this barricaded Mosque probably at Agra before he reached Lucknow. A strange quiet prevails with the welcoming arches clogged with doorways of mud from the world outside.

KING WAJID ALI HAD THE SEKUNDER BAGH BUILT for his favorite queen, Sekunder Begum. The exasperated troops of Sir Colin Campbell bayoneted more than two thousand mutineers while capturing this position in November 1857. The human figures of Beato's vision seem to look through the images as from a dream barely recallable upon awakening.



writing (possibly Beato's) on the paper mats. The prints are not signed. There is another album of 61 similar prints in the collection of the Library of Fine Arts, Copenhagen, Denmark, containing chiefly prints signed "Robertson Beato & Co." This collection is entitled "Scenes of the Mutiny, 1857" and features many views of Delhi and Agra as well as Cawnpore, Lucknow, Amritsar, and extending further with their travels to Peking and Canton, China. These prints are signed variantly: Beato-Robertson — Robertson & Beato — Robertson Beato & Co., with some bearing no signature at all.

At Delhi the two worked together making historically significant photographs of the "Flag-staff Battery," "Tomb of the Emperor Humayun where Major Hodgson captured the King," "House in which the King was confined in the Palace" as well as more advanced work relating to the camera vision so outstanding in their images of Egypt, Athens and Constantinople. They explored the site of the ancient Jain Temple where the Kutab Minar was envisioned from

a distance, then extremely close up showing the intricate stonework and calligraphy which adorns the great pillar. At Agra they made a rare view of the Taj Mahal as seen from the ruined Palace of Shah Jehan, where the aging Shah sat meditating the Taj until his death. Their imagery reached far beyond the documents commissioned by the war department and one cannot help wondering what effect these mature visions had on the remote government officials back in London who were accustomed only to the colored and biased tales of the eyewitness and the valor-collecting Soldiers of the Queen.

Through all the overcoats of time the effect of war on human values remains registered in these images with the unmistakable flavor of camera vision stemming from a determined psychological approach to life as different from mechanical reaction. These photographs speak with a wondrous voice of the miraculous process where the mind looks through the window of the camera seeing time as a circle, not moving.



AN ORIGINAL 8 x 10 ALBUMEN PRINT in the George Eastman House collection showing the signature, A. Beato, printed in reverse from the negative. Year of exposure unknown. Beato's use of natural imagery, charged with awareness, is reason enough for the obscurity of his large contribution to camera vision. The nineteenth century ended with the eye conditioned to appreciate hand-painted canvases.

INDEX TO THE MOTION PICTURE STUDY COLLECTION

THE MOTHERING HEART

1913. Produced in USA by the Biograph Company. Directed by D. W. Griffith. With Lillian Gish, Walter Miller, Viola Barry. 2 reels, 16mm and 35mm positive.



While Griffith was rehearsing his *The Battle at Elderbush Gulch*, he was also completing a 2-reel film which he called *Mother Love*. Each of these works was a culmination: the first, of his action films with last-minute rescue; the second, of his tense dramas of intimate scope.

Before it was released, *Mother Love* underwent a title change, becoming *The Mothering Heart*. This has sometimes confused historians into writing as if there were two separate films.

Off and on, Griffith worked five weeks on *The Mothering Heart*, an unusual length of time for him. He included in it one scene which was considered quite expensive—the “cabaret entertainment in a large metropolitan cafe”—costing \$1,800, exclusive of salaries. “If it serves no other purpose,” said Griffith, “it will at least teach cafe managers in the interior how to run a cafe.” But a visiting interviewer, catching Griffith at a more serious moment, noted that the director recognized the film as “a supreme achievement.”

The story concerns a young married couple estranged after nearly disastrous intervention by a cabaret vampire, but reunited after the death of their baby. It is told on the screen, as one critic realized, with “all the principal scenes in the picture . . . done close-up to the camera.”

In this little drama of large emotions, Griffith felt he had created his masterpiece. The parade of spectacle films from Italy presently spurred him further.

ROBINSON CRUSOE

1913. Produced in USA by Universal-Bison. Directed by Otis Turner. With Robert Z. Leonard and Edward Alexander. 4 reels, 16mm positive.

All students of the documentary method in motion pictures should examine with great care this 1913 version of the Defoe classic. *Robinson Crusoe* is surely one of the best conceived and most superbly

photographed films of its day. The now forgotten cameraman shot a film that as far as its cinematography goes, looks like a Flaherty production; which is to say that the photography is both beautiful and lucid. All in all, the exposition of Crusoe's problems provides material for a true forerunner of the documentary technique of the 30's.

Edward Alexander, a negro actor, performs as Friday with a distinction that makes him something of a trail-blazer himself. In the title role is Robert Z. Leonard who very soon after this assignment, gave up film acting for direction. Today he is one of Hollywood's real veterans, still at MGM after his debut at Metro thirty-four years ago.

More recently, busy shooting *The Men in Her Life* with Greer Garson at MGM, Mr. Leonard overheard a conversation on the set in which his appearance as Crusoe was recalled. “Who is there alive who remembers that film?” he called out, stopping in the middle of a scene and scrambling down from his perch. Assured that the film is more than a memory, Director Leonard spent a few wonderful moments reminiscing about actor Leonard, in full beard and tatters for Crusoe, riding out to location on a Hollywood streetcar.

MARCANTONIO E CLEOPATRA (Antony and Cleopatra)

1913. Produced in Rome, Italy, by Cines. Directed by Guazzoni. With Gianna Terribili Gonzales, Amleto Novelli. 6 reels, 16mm positive.



Beginning in April, 1913, the Italians began to storm American shores with their film pageants from history and historical novels. *Quo Vadis* and *The Last Days of Pompeii*, in many reels, with surging mobs and grand architectural vistas, were something new to American audiences, who were eager to pay advanced prices for the privilege of viewing.

Antony and Cleopatra enjoyed an American premiere in Chicago in January, 1914, with a 9-piece orchestra playing specially composed music. The advent of the long and massive productions from Italy brought the films out of the dark and narrow cubby-hole theatres and put them into the largest theatres available where they were often shown with orchestral accompaniment.

ON MARCH 8, 1864, Ulysses Simpson Grant arrived in Washington, fresh from victories in Chattanooga, to receive from President Abraham Lincoln the three stars of a Lieutenant-General – the highest rank in the Union Armies.

The ceremonies took place in the White House on the following day. According to a newspaper report found by Roy Meredith and published in his book, *Mr. Lincoln's Camera Man*, after receiving his commission Grant proceeded with his party to the photographic gallery of Mathew B. Brady. It was late in the afternoon, and the Washington sun was weak. To get more light into the studio, Brady sent an assistant up on the roof to move some shades away from the skylight. The man was clumsy. He stumbled, and his feet crashed through the glass which fell in great splinters at the very feet of the general as he posed for Brady's camera. But he stood motionless, unmoved by the incident, and Brady made four exposures.

Lt. Gen. U. S. Grant

The best was a negative which was not printed for 85 years. It is one of 44 negatives Brady left behind, wrapped up in newspapers, when he sold one of his Washington studios to Andrew Burges, a gunsmith. In 1949 they were found by George L. Andrews in a barn in Oswego, N. Y. The entire collection was acquired by Ansco, who generously supplied a set of 21 prints to the George Eastman House.

In Grant's bearing, we can feel his strength; in his determined and lined face we can feel the weight which he carried, and which he himself summed up in his simple answer to Lincoln's speech at the ceremonies of his promotion. "Mr. President, I accept the commission, with gratitude for the high honor conferred. . . . I feel the full weight of the responsibilities now devolving on me, and I know that if they are met, it will be due to those armies, and, above all, to the favor of that Providence which leads both nations and men."

It is fitting that these unpublished negatives should be in the Ansco collection, for the firm, back in the years when it was known as E. & H. T. Anthony & Co., supplied Brady with the photographic materials used in the field by his many cameramen during the Civil War.



LT. GEN. U. S. GRANT, by Mathew B. Brady

INDEX TO RESOURCES

PUBLICATIONS

A BRIEF DESCRIPTION / OF THE / PHOTOGENIC DRAWINGS / EXHIBITED AT THE MEETING OF THE BRITISH ASSOCIATION, / AT BIRMINGHAM, / IN AUGUST, 1839. / By H. F. Talbot, Esq. 4 pp. Describing 93 photographs, divided into four classes: (1) "Images obtained by the direct action of light, and of the same size with the objects." (2) "Reversed images, requiring the action of light to be TWICE employed." (3) "Views taken with the Camera Obscura." (4) "Images made with the Solar Microscope." (Negs. 630, 631)

SOME ACCOUNT / OF / THE ART OF / PHOTOGENIC DRAWING, / OR THE PROCESS BY WHICH / NATURAL OBJECTS MAY BE MADE TO DELINEATE THEMSELVES / WITHOUT THE AID OF THE ARTIST'S PENCIL. / By Henry Fox Talbot, Esq. F.R.S. / (Read before the Royal Society, January 31, 1839.) / London: / Printed by R. and J. E. Taylor, Red Lion Court, Fleet Street, / 1839.

13 pp. 29.3 x 22.6 cm. Reprint, with separate title-page and new pagination, from *The London and Edinburgh Philosophical Magazine*, XIV (1839), 196-209. This rare pamphlet is the world's first separate publication on photography.



LONGMAN, BROWN, GREEN AND LONGMANS,

LONDON, 1844.

WILLIAM HENRY FOX TALBOT (cont.)

THE PENCIL OF NATURE, / by H. Fox Talbot, Esq., F.R.S. / &c. &c. &c. / Juvat ire jugis qua nulla priorum / castaliam molli devertitur orbita clivo. / London: / Longman, Brown, Green, & Longmans, / Paternoster Row. / 1844.

6 parts, each with original paper covers, 30.5 x 24 cm., containing 24 original Talbot photographs pasted on blank pages with accompanying letterpress. Parts 1-4 and 6 were acquired from Alden Scott Boyer; Part 5 is the gift of H. S. Carpenter.

SAME, ANOTHER COPY.

Parts I-III (Plates 1-15), bound without covers. Gift of Alden Scott Boyer.

SAME, UNMOUNTED PLATES.

Eastman House also owns untrimmed and unmounted prints of plates 2, 17 and 21, as well as a "View of Lacock Abbey" similar, but not identical to plate 19.

LIST OF PLATES:

1. Part of Queen's College, Oxford.
2. View of the Boulevards at Paris.
3. Articles of China.
4. Articles of Glass.
5. Bust of Patroclus.
6. The Open Door.
7. Leaf of a Plant.
8. A Scene in a Library.
9. Facsimile of an Old Printed Page.
10. The Haystack.
11. Copy of a Lithographic Print.
12. The Bridge at Orleans.
13. Queen's College, Oxford.
14. The Ladder.
15. Lacock Abbey in Wiltshire.
16. Cloisters of Lacock Abbey.
17. Bust of Patroclus.
18. Gate of Christchurch.
19. The Tower of Lacock Abbey.
20. Lace.
21. The Martyrs' Monument.
22. Westminster Abbey.
23. Hagar in the Desert.
24. A Fruit Piece.

SUN PICTURES IN SCOTLAND, / by / H. Fox Talbot, Esq., F.R.S. / &c. &c. &c. / Juvat ire jugis qua nulla priorum / castaliam molli devertitur orbita clivo. / London. / 1845.

Album, 30.5 x 23.7 cm., containing 23 original photographs.

44 Queen Anne St.
Thursday evening

Dear Sir

I have described all the optical parts of my process in a paper read to the Royal Society today, & which will be given I believe in the Literary Gazette of next Saturday. If my former paper read on the 3rd January, I will send you a printed copy.

As you cannot command sunshine in London I would recommend your making trial of your galvanic light, since I know that it was found to succeed

with Mr. Daniell's battery, ~~the~~
The experiment which is most likely to interest the public is to form the picture of some simple object, as for instance a pattern of lace. By the light of your galvanic battery, which I should think would succeed if it does so you can always have it at command; whereas the sun would be sure to fail you in a climate like this & with our smoky atmosphere. Experiments with the camera obscura would not answer for public exhibition.

I remain
Yours very truly
Henry Fox Talbot

SAME, ANOTHER COPY. Gift of Alden Scott Boyer.

TALBOTYPE / ILLUSTRATIONS / TO THE ANNALS OF / THE ARTISTS / OF SPAIN. London, M. DCCC. XLVII.

Album, 28 x 18.5 cm., containing 66 calotypes, largely copies of engravings of paintings. The photographic work was done by Talbot's assistant, Nicolaas Henneman. Only 25 copies printed.

AUTOGRAPH LETTERS

[LONDON, FEB. 21, 1839.] TO UN-NAMED CORRESPONDENT, suggesting use of "your galvanic light" for exposing photogenic drawing paper. Although not dated beyond "Thursday morning," Talbot refers to his paper "read to the Royal Society today." The meeting took place on Feb. 21, 1839. (Negs. 4247-4248)

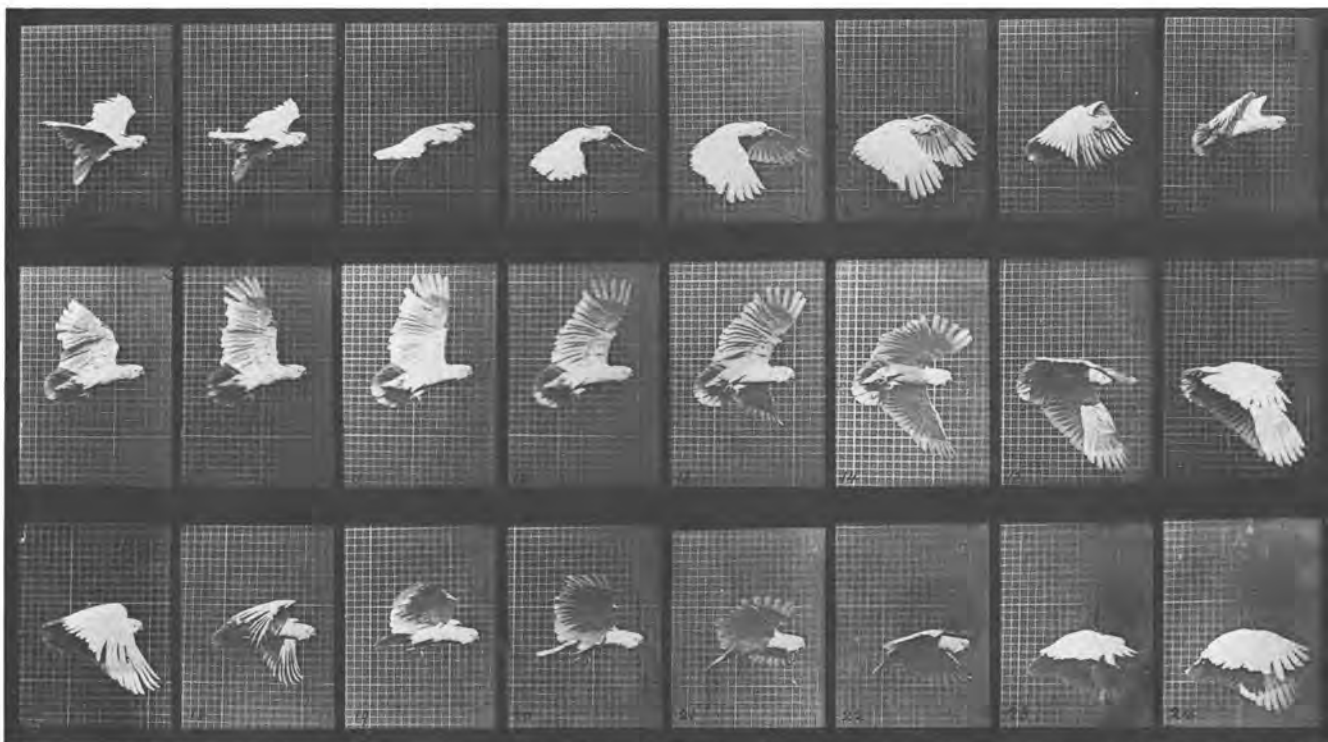
LACOCK ABBEY, CHIPPENHAM, JUNE 7, 1839. TO unnamed correspondent, regarding sending "a small packet of photogenic drawings."

[LONDON] JUNE 19, 1854. TO W. T. BRANDE, requesting him to give scientific evidence at forthcoming lawsuit for alleged infringement of the calotype patent.

[LONDON] JUNE 20, 1854. TO W. T. BRANDE, acknowledging receipt of his letter, and promising to send a copy of the patent specifications and an affidavit by Sir D. Brewster.

[LONDON] NOV. 20, 1854. TO W. T. BRANDE, informing him of the postponement of the calotype lawsuit and suggesting an appointment for an interview with his solicitor.

LACOCK, AUG. 17 [1859]. TO PUBLISHERS OF A PERIODICAL, PROBABLY THE *Photographic News*, regarding the publication of a special edition of photogravures made by his "photographic engraving" process.



COCKATOO FLYING. Photographed by Eadweard Muybridge in 1885. From *Animals in Motion*.

ANIMALS IN MOTION, by Eadweard Muybridge. Edited by Lewis W. Brown. New York, Dover Publications, Inc., 1957. 74 pp. plus 183 plates. \$10.

In 1878 Eadweard Muybridge, an Englishman resident in California, at the request of Governor Leland Stanford, photographed a horse in full gallop. The series of pictures — for Muybridge used a battery of cameras — became world famous. Their success decided Muybridge's career for the rest of his life: he became dedicated to photographing animal and human locomotion.

After a few years of photographing at Stanford's ranch in Palo Alto, Muybridge was invited by the University of Pennsylvania to set up his battery of cameras on its Philadelphia

campus. There, in 1885, Muybridge produced upwards of a thousand sequence photographs. With the newly-invented dry plate, and with improved camera apparatus, he was able to secure much more highly detailed pictures than he had produced in California, and the resources of the University gave him a larger number of models, both human and animal.

In 1887 the University published 781 plates printed from the negatives which Muybridge had taken under its auspices. The reproductions were high quality collotypes, printed on heavy sheets measuring 19 x 24 inches. They were sold in complete sets, bound in volumes or laid in portfolios.

Examples of the complete original publica-

tion, which was titled *Animal Locomotion*, are now extremely rare, although loose plates are not difficult to find. Muybridge republished many of the plates in two smaller volumes of half-tone reproductions, under the titles *Animals in Motion* (1899) and *The Human Figure in Motion* (1901). These, too, have become relatively rare.

In 1955 Dover Publications reproduced the finest of Muybridge's figure studies in a new edition, again using the title *The Human Figure in Motion*. Now they have published a companion volume, *Animals in Motion*. Both books reproduce more than 400 of the original 781 plates.

We are pleased to report that the quality of the reproductions in the present volume is vastly superior to the first reprint, although the beauty of the original collotype plates is still not equalled. We complained that in the first volume the original plate numbers were dropped; we are disappointed that this second volume suffers from this same fault. We also feel that *all* the information which Muybridge published should be collected in one place. The *Animal Locomotion* series had only brief titles, but a *Prospectus* (which is even rarer than the plates themselves) was published giving further data for each set of pictures. Furthermore Muybridge's own late reprints contain additional information, and his notebooks, now preserved at the George Eastman House, contain facts which have never been published. Surely it would have been a simple task to collate this data to give the student a more complete picture than any existing publication.

Except for a short foreword by Lewis W. Brown of the American Museum of Natural History, which has largely to do with the zoological interpretation of the pictures, the text is reprinted from Muybridge's 1899 edition. In view of the research which has been conducted on the photographic aspects of Muybridge's work, it would have been useful had his text been annotated.

The pictures are still a revelation, and still fascinating. Only the camera eye can isolate the phases of the walk, the amble, the trot, and the gallop. For decades artists have wrangled over the proper use of the pictorial data which Muybridge painstakingly collected, for the photographs freeze the action so perfectly that all feeling of motion is lost in them.

There is beauty in these images — particular-

ly those which are least familiar to us. Especially the flight of birds seems to us a triumph of the zoöpraxiscopic camera.

B. N.

TWO POINTS OF VIEW: THE HISTORY OF THE PARLOR STEREOSCOPE, by Harold F. Jenkins. Elmira, N. Y., World in Color Productions, 1957. 77 pp. Illus. \$3.

In 1851 Queen Victoria peered through a stereoscope on display at the Great Exhibition in the Crystal Palace in London. From that moment, stereoscopic photography became immensely popular. At first made on daguerreotype plates, stereoscopic views soon were produced on paper from wet collodion negatives. They were produced by the million.

Because the stereo cameraman photographed almost every phase of human activity and visited almost every quarter of the globe, the twin photographs have become cherished collector's items.

Mr. Jenkins has written a collector's guide. There is enough history in it to explain how stereo photography came about, and in a brief, almost encyclopedic style, he enumerates the chief photographers and describes the various types of pictures which are most sought after. It is unfortunate that the text is so brief and so poorly illustrated, that so little new documentation is offered, and that there is no index.

IMAGE OF AMERICA: EARLY PHOTOGRAPHY, 1839-1900. A Catalog of an Exhibit held in the Library of Congress, Washington, D. C., 1957. 88 pp. Illus. Obtainable from the U. S. Government Printing Office, \$1.

On the occasion of the International Photographic Exposition held in Washington in 1957, the Library of Congress put on display more than 300 historical photographs, chosen largely from its own collection. Many of the photographs were deposited at the Library by copyright owners. Others — like the great Civil War series — were acquired by the Library. The result is a pictorial history of America rich in content and explicit in detail.

To show the growth of the technique of photography, the Library borrowed from the George Eastman House a number of pieces of historical photographic equipment.

The exhibition proved so popular that it was extended through the summer, and the mimeographed catalogue was reissued in an illustrated edition with a foreword by the Curator of the George Eastman House.



THE DRYDEN THEATRE OF THE GEORGE EASTMAN HOUSE

Exhibitions in the Dryden Gallery

January 10-March 10

HARRY CALLAHAN

An exhibition of experimental photographs by an instructor of design at the Illinois Institute of Technology.

March 16-April 6

YOUNG GERMANS BEHIND THE CAMERA

A survey organized by Fritz Gruber

ERICH SALOMON RETROSPECTIVE

The life work of a pioneer photojournalist

Exhibitions in the Study Room

February 1958

PHOTOGRAPHS by Manuel Bravo

Associates Travelogues—Dryden Theatre

February 10, at 8:30 P.M.

PITCAIRN ISLAND, an underwater film of exploring for H.M.S. Bounty, made for the National Geographic Society by Luis Marden

March 10, at 8:30 P.M.

TRAVELING WITH COLOR, by Ernst Haas

Associates Film Program—Dryden Theatre

February 15, at 8:30 P.M.

DOWN TO THE SEA IN SHIPS, 1949, with Lionel Barrymore and Richard Widmark

March 8, at 8:30 P.M.

CONFESSIONS OF A NAZI SPY, 1939, with Edward G. Robinson, George Sanders, Paul Lukas

4-58

Non-Profit Org.
U.S. POSTAGE
PAID
Permit No.

IMAGE
900 East Avenue
Rochester, New York
Return Postage Guaranteed